THE
KINEMATOGRAPH AND LANTERN WEEKLY.
Edited by THEODORE BROUSE.

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Never in its history has the Admiralty provided a more brilliant programme than that of May 3rd, 1907. By virtue of several important concessions accorded solely to us, we were fortunately able to secure records of the whole of the impressive Naval Demonstration given at Portsmouth before the Colonial Premiers and Members of both Houses of Parliament. The complete, unique and historical scenes were secured exclusively by us in their entirety, and are now published in THREE THRILLING, AWE-INSPIRING AND REALISTIC SERIES.

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Over 2,000 troops were engaged, and gunboats, launches, submarine mines, shells, 4·7 guns, 12-pounders, maxims, armoured trains, and motor maxims, combine to make this display of force and skill one of the most unique and successful Naval Displays ever provided by the Admiralty.

The spirit and dash of the men as they attack, capture and defend the trenches; **the repulse of the attacking force** and recapture of position after position, **the handling of the mighty guns, the landing and placing in position of the 4·7 by 400 men, and the advance of the armoured trains which turn the tide of battle,** are nerve-thrilling, soul-stirring pictures that will never be forgotten.

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For novelty of treatment, verisimilitude, and freedom from anything to offend the most fastidious, no subject hitherto published can approach "The Short-Sighted Cyclist." Misadventure follows misadventure with great frequency and admirable realism. **Fun spontaneous and irresistible.**

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BRITISH MUSEUM

The Trade in Other Lands.

Latest American News.

BY OUR OWN CORRESPONDENT.

NEW YORK, *May, 1907.*

THE Edison-Biograph decision is, of course, still the prime subject of conversation in trade circles here, and it will probably be some time before it is finally established what cameras do, and what do not, infringe the Edison patent.

For the benefit of your readers, it may be explained that litigation between the Edison Company and the American Mutoscope and Biograph Company has been going on for some years. It was brought to a close on March 6th last, when a decision of the United States Circuit Court of Appeal was rendered, stating that the Mutoscope Co.'s biograph camera, used by that Company, and covered by patents owned and controlled by it, is not "the type of apparatus described and shown in the Edison patents involved in this suit, and is not an infringement," but that all other commercial forms of camera, embodying the sprocket movement engaging with a perforated film, are within the scope of the Edison patent.

The effect of a decision of this sweeping character on both the makers and buyers of films may be imagined. At first sight it appeared that these two Companies were the only ones in a position to legally make film subjects in the States, or, if the very best complexion were put on the matter, that the other makers could only take pictures by the kind permission of these Companies, and by using a form of camera made by one or the other of them. Happily, a cooler view of the circumstances has somewhat modified the absolute nature of the judgment. It turns out that a number of cameras quite as good as those of the firms in question, do not infringe the Edison patent. Among these are, we understand, the Gaumont and Lumière cameras.

What the requirements are on the part of a non-infringing camera appears to be a matter of some doubt. One authority says that any camera employing a continuously moving film, without a pause or intermittent motion, is perfectly legal; but it is apparently not at all established that those which utilise such an intermittent motion are necessarily infringements. Again, some say that no camera made abroad comes under the judgment, others that imported cameras come just as much under the scope of the judgment as home-made articles, when used in the States. The English Urban camera and also that of the Warwick Company are stated to infringe, while the Gaumont is legal. It is said several of the latter have been imported since the decision was rendered, so that at last one firm seems to have benefitted from the case.

You may have noticed the extent to which English subjects are being exploited in this market. The subjects coming from England are very popular from their unhackneyed character, and because of the evident care with which they are photographed. Slipshod, hurried work is the curse of the American trade; doubtless, as a penalty for a rapidly growing demand, it could not be avoided, for half the year the makers are a long way behind on orders, and the buyers are not particular what they get, so long as it is something new.

For this reason, as well as the reason that too many good subjects cannot be produced, I welcome the serious entry of the English makers into our market. Their subjects will play an invaluable part in creating a demand for a better class of film, and the new source of supply will do much to make the buyers of films more critical in making their selection, and that, in the long run, will mean a better class of subject. It is certain that we could do with one or more new brands of films even now, and English firms would be wise to give particular attention to the fine field of America, the cultivation of which promises to yield better returns than any other country in the world.

At the present moment, one hears of the opening of new "amusement parks" or parlors every day. To those accustomed to the sober and, if I may whisper it, rather uninteresting methods of the English showman, the number of these establishments comes as a great surprise. They must number many thousands. England, I suppose, has well under fifty street shows. The same thing strikes one in reference to the "vaudevilles," which are much more numerous than your music halls, and in almost all of which the living pictures play an important part. Everything, in short, is on a larger scale.

An examination scheme is in working order in connection with our Operators' Union. That the examination is no farce is evidenced by the fact that seven candidates were rejected at the last inspection, and over seventy are waiting for examination. M.S.

Trade Notes from France.

FROM OUR OWN CORRESPONDENT.

PARIS, *May 12th, 1907.*

THE boom in the living picture business has assumed huge proportions here, and judging by the number of new companies that have recently been started, big business is anticipated. Those who have taken financial interest in them, however, are well satisfied that the interest shown by the public in living pictures warrants the new ventures. Many manufacturers of films are also influencing the formation of subsidiary companies in order to exploit their productions. In some instances

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VITAGRAPH FILMS.

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On the Stage.

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A burlesque melodrama from the "Bowery" in 5 acts and 36 scenes. One of those thrilling scenic productions. A carload of special scenery, and all the latest sensational theatrical effects. An all star cast: the hero, heroine, Gladys, the darling child, the villain, the adventuress, the burglar, the banker, the detective, and the sensational, acrobatic "human chain" stretched across the roaring waterfall.

Length - - - - - 715 Feet.

The "HOUSE OF HEADLINERS" originated and control exclusively the following great films:

Raffles, the Amateur Cracksman	1050	Juvenile Chicken Thieves ...	220	Secret Service	655
The Servant Girl Problem ...	800	Troubles of a Hobo	245	Pals, or My Friend the Dummy	670
License No. 13; or The Hoodoo Automobile	750	Man Wanted	300	The Indian's Revenge	795
		Please Help the Blind	460	A Race for a Wife	850
Sherlock Holmes; or Held for Ransom	725	Funny Faces	230	Mother-in-law	620
Black and White	470	Flags and Faces of all Races ...	365	The Automobile Thieves ...	955
The Escape from Sing-Sing ...	775	The Modern Oliver Twist ...	800	And the Villain Still Pursued Her	800
Burglar Bill	210	Man with the Ladder and the Hose	475	A Midwinter Night's Dream ...	600
Moving Day	790	Nobody Works like Father ...	690	Foul Play	875
The Newsboy	785	Oh! that Limburger	600	The Mechanical Statue ...	480
The Green Goods Man... ...	730	Love versus Title	720	The Bad Man	660
Monsieur Beaucaire	615	The Prospectors	770	Fun in a Fotograf Gallery ...	785
Post no Bills	485	All Aboard	485	The Haunted Hotel	500
Lost Collar Button	430	The Jail Bird	610	The Spy	485
Ostrich Farm at Pasadena ...	200	'Frisco Earthquake (sold in any length)	1500	A Curious Dream	300
Pigeon Farm near Los Angeles	200			The Belle of the Ball	475
Horseback Trip Over the Rockies	440	The Snap-Shot Fiend	610	Retribution	770
A Strenuous Wedding	410	The Acrobatic Burglars ..	660	Amateur Night	390
Stop Thief	277	The 100-to-1 Shot	40	The Hero	250

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

Vitagraph Company of America

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph Street. PARIS: 15, Rue Saint Cecile.

shows are being run at which only one firm's films are exhibited.

Pathé Freres have recently increased their capital, in order to further develop their business in Paris, the provinces and abroad. Having heard the program submitted by the administrative committee, at a recent general meeting, it gave its consent and decided that the capital of Pathé Freres should be raised from 300,000 frs. to 900,000 frs. in one or several issues as the committee might decide, by the creation of 900,000 debenture shares of 100 frs. each, until the maximum capital of 1,200,000 frs. has been reached.

A new company called the Theophile Pathé Cinematograph Co. has recently been founded with the object of manufacturing and selling kinematograph apparatus and films. Among the other objects stated in the prospectus are the study and development of all manufacturing processes and all patents in connection with photography and kinematography, taking out patents and licenses relating thereto, and the development, concession, or sale of patents and licenses of the various apparatus, etc. The capital has been fixed at 2,000,000 frs. in 20,000 shares of 100 frs. each.

Another company just formed is the Cinema Halls Co., which has for its object the organisation of kinematograph shows in France and abroad, the management and manufacture of special subjects, and all the various operations which would develop in connection therewith. The capital is 1,500,000 frs. in 15,000 shares of 100 frs. each.

In connection with the *Phono Cine Gazette*, a fête was held in the hall of the Elysée Montmartre yesterday. I hope in next week's letter to be able to give particulars of the display of machines, etc., and a full account of the meeting together of the various firms interested.

The recently formed Cine Club seems to have caught on. The well-furnished first floor is being recognised by the members as a useful meeting place, being in the Boulevard Montmartre and close to the Variety Theatre. In connection with this a large hall for kinematograph projection is annexed, also a library containing the various journals issued in different countries in connection with the trade, and a large library of reference books. There is also a permanent exhibition of articles and objects interesting to kinematography. The club has for its aim the development and progress of the kinematograph art in its various phases. It is absolutely uninfluenced by commercial or industrial companies, and its chief object is to assist its members by giving information and assisting in any matter that will help to benefit the trade and those connected therewith. It also strives to obtain the adjustment of trade differences by banding its members, who may be trade rivals, into a better mutual understanding one with the other, and thus increase the friendship of the various sections of the community.

Reports from the provinces show that fresh living picture theatres are springing up all round, and that in every case excellent business is being done. At most of the more important towns a kinematograph show can be found with a continuous performance lasting for two and in some case for three hours.

Business in Germany.

SUCCESSFUL BUSINESS YEAR.

BERLIN, *May 3rd.*

THE International Kinematographen and Licht Effect Company has just issued its Report for the past year. The prosperity which is there evidenced is but a reflection of the general state of the industry in Germany, and, as an evidence of this fact, the figures given are full of interest.

During 1906, this Company more than trebled its output, and has now decided to introduce into all its departments the new methods of a well-known photochemist. They have further spent large sums on experiments, and it is said a number of improvements have been worked out, and partly protected. Some experiments in chromo-photography have turned out so well that the Company has decided to erect a new building for this department. Growing business in other directions has also led them to double their share capital, and, as evidencing the stability of this particular Company, and incidentally of the industry as a whole, it is interesting to notice that it is issued at a premium.

The Report also says: "The turnover during the first months of the new business year has been largely increased, though our competitors tried to fight our progressive movements with every possible—and not always fair—means." From which you may judge that we have our little internal struggles here.

It is whispered that the above Company recently secured the monopoly of an important patent, in the face of strong American competition.

Miscellaneous,

Films for Sale, Situations Vacant and Wanted, etc.

6d. per line. Three insertions at price of two.

SITUATIONS VACANT.

WANTED by a large Wholesale House a man to take the management of the Kinematograph department. Must have a thoroughly practical knowledge of everything connected with the Lantern and Kinematograph; also well up in the Film Hiring Trade. Only a smart business man required. State age, experience and salary required. Address BOX 10, KINEMATOGRAPH AND LANTERN WEEKLY, 9 Tottenham Street, London, W.

SITUATIONS WANTED.

MR. CARTER (late business manager of Church Army Lantern Dept.) is now disengaged and open to a position of trust, thorough knowledge photo and optical trade. BOX 11, KINEMATOGRAPH AND LANTERN WEEKLY, 9 Tottenham Street, London, W.

FILMS FOR SALE AND WANTED.

WANTED second-hand Films of comic subjects. Must be in good condition suitable for seaside show work. State price, subject and condition. to A. Maxcliff, 12, St. Alban's Road, Highgate.

APPARATUS FOR SALE AND WANTED.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Piotures, Rhyl.

A "Land Attack" at Portsmouth.

AND A POLICE COURT SEQUEL.

Warwick Manager Bound Over.

The rivalry between the Urban Trading Co., and the Warwick Trading Co., has been of interest to the trade for some time past. Both firms make a special feature of topical work, and their keenness to get good pictures, and if possible to get them exclusively, has resulted in friction on several occasions. An action is at present pending against the Warwick Co. for an alleged libel in reference to the Urban Film of the Grand National Steeplechase, and the Warwick Manager, Mr. W. G. Barker, was in another case, heard at the Portsmouth Police Court, on Friday last, charged with assaulting Mr. Urban by striking him from the rear, at a Portsmouth Hotel on May 2nd.

Alderman Deen, Mr. H. I. Evans, and Mr. B. Murtough were on the Bench.

Mr. Harry Dobb, for Mr. Urban, stated that his client had made a speciality of photographing topical events for exhibition at music halls and other places throughout the country. Mr. Urban's Company, said counsel, was, he believed, *facile princeps* in this particular branch of work. Mr. Barker was manager of the Warwick Trading Co., Ltd., which was a trade rival of the Urban Co., and made a speciality of the same class of work, and he (counsel) suggested that it was jealousy, occasioned by the great success of Mr. Urban, which led to the assault in question.

Describing the circumstances of the alleged offence, Mr. Dobb said on May 2nd Mr. Urban and several of his assistants came to Portsmouth for the purpose of taking photographs of the naval manœuvres. Mr. Barker was at Portsmouth for the same purpose. Mr. Urban was passing Mr. Barker in the hotel, with both hands occupied by packages, when he was struck a violent blow behind the ear by Mr. Barker, with such force as to send his hat some distance along the passage.

He did not suggest that the assault itself was a very serious matter, but he thought it became so when regarded as the culmination of a series of attacks to which he stated Mr. Urban has been subjected at the hands of defendant. Mr. Barker, in fact, seemed to have gone out of his way on every possible occasion to do Mr. Urban as much harm as possible. He would give one instance of what he meant. Mr. Urban's company supplied the films at the Alhambra, London, and during a performance at which the disputed film of the Grand National was being shown, Mr. Barker took up a position in front of the box, from which the pictures were operated, and among other things, alleged counsel, called Mr. Urban "a —— liar" in the presence of the manager of the hall and several other persons, and threatened to give him "the best hiding he ever had in his life."

Mr. Urban, continued counsel, let the matter pass, but he could not pass over the Portsmouth incident after what had happened previously. He did not press for a heavy punishment, but he wished the recurrence of these attacks made impossible, and asked their worships to bind the defendant over, as a precautionary measure.

Mr. Urban having briefly corroborated his counsel's statements,

Solicitor for the defence said that though they did not admit the truth of the Alhambra incident, as it had been described to the Court, Mr. Barker would withdraw his plea of "not guilty" and consent to be bound over.

Alderman Deen, Chairman of the Bench, said the defendant would be bound over in the sum of £20 to be of good behaviour for six months.

Opal Glass as an Exhibition backing for Lantern Slides.

Mr. J. J. Phelphs has suggested the use of opal glass as a backing when exhibiting lantern slides without projection. This was adopted at the last Northern Photographic Exhibition held at Manchester, and proved entirely successful. The opal glass was used in large sheets, to do away with as many joints as possible, and was easily fixed on the woodwork at the back of the slides with drawing pins, with a decent length of pin. The glass was cut in such lengths that the joints came where one set of slides butted against the other, and so were not visible. The illuminated opal proved such a wonderfully soft background that, whether the slides were strong in dazing effect of light and shade, or delicately beautiful in their softness and charm of fine gradation, none of the strength and beauty of tone was lost, but rather enhanced by the grainless and ivory like effect of the brightly-lit opal.

LATEST

S. P. C. FILMS.

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WILLIE'S DREAM

Willie has a dream. He dreams of all sorts of mischievous pranks he will play tomorrow. An excellent subject. A continuous screamer from start to finish.
Length 400 ft. Price £6 13 4

THE BLACKMAILER

A film of absorbing interest throughout. Splendid quality. Beautifully toned. Length about 600 ft.

HIS CHEAP WATCH

A gent buys a cheap watch which does not keep time. He has some very unpleasant experiences. Finally he misses his train and dashes the watch down on the station platform and smashes it to bits. Very amusing film.
Length 250 ft. Price £4 3 4

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MIDLAND CINEMATOGRAPH HEADQUARTERS
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Who's Who.

In our first number it may not be out of place to give a brief account of the principal firms engaged in the English trade. The particulars are necessarily incomplete, but may serve to inform foreign and colonial readers of the firms which are supplying the market here. We have placed them in alphabetical order for obvious reasons.

It may be said in passing that the trade has apparently never been in a healthier condition. As an illustration of this fact it is not without interest to notice the general need evinced for larger premises. Gaumont & Co., after increasing their premises in Cecil Court, until there was no more room for expansion, opened a large building in Sherwood Street, on April 22. The same day, Cricks & Sharp, a firm rapidly growing into importance, moved into larger offices at Mitcham, and shortly before Pathé Frères had opened a large showroom devoted exclusively to films in Charing Cross Road. The Urban Co. is also building special headquarters, for occupation in the autumn, so that indications all point to increasing trade. We append a brief summary of each firm's history.

Charles Urban Trading Co., Ltd.

Mr. Charles Urban, managing director, is one of the pioneers of the kinematograph. Connected in its early days with the Continental Commerce Company, then with Baucus and Macquire, subsequently for seven years managing director of the Warwick Co., he founded in 1903 the present business. He was one of the first to recognise the importance of the kinematograph, and has consistently striven to secure its adoption as an important factor in science, education and state affairs. Is the inventor of the Urban Bioscope, and has put out, amongst others, the following well-known films: "Bonnie Scotland," "Wonders of Canada," Building a British Railway," "Through the Microscope" and for some years past the film of the Football "Cup Final" Match. The Urban Company are the official kinematographers to the Lords of the Admiralty, the L.&.N.W., Caledonian, Highland, Irish and Canadian Pacific Railways, The British North Borneo Co., North German Lloyd SS. Co., Union Castle SS. Co., Royal Mail Steam Packet Co., Alhambra Theatre, National Sporting Club, etc.

Cricks & Sharp

Are almost the youngest members of the industry, but are rapidly coming to the front. "An Irish Eviction Story," and "The Pilfered Porker," are among their most successful films.

L. Gaumont & Co.

Were the first firm to seriously enter the kinematograph field. The company was founded in 1883, and took up animated photography in '93, in conjunction with M. Demeney, the inventor of the Kam movement, whose patents they eventually secured. They also have branches in Paris, Berlin, Barcelona, Moscow, and Cleveland, U.S.A. The Company are fortunate in their manager, Mr. A. C. Bromhead, who with the advantage of youth and energy has by tact and judgment made the business one of the first in the kingdom. Mr. T. A. Welsh, the assistant manager, takes a prominent part in the British business and has been with the firm ever since the London offices were opened. At the head of the hiring service is Mr. F. Gent, who originally started this branch. Their "Chrono" projector has a big reputation, and they were the only firm to receive royal command. Apart from their well-known "Elge" films, they are also agents for the Carendon, Williamson and Norwood films. Among their subjects are "The Poachers," the "Runaway Match," the "Lifeboat," "A Rescue in Mid Air," and many other famous films.

Hepworth & Co.

Was established by Mr. Cecil M. Hepworth in 1899, and formed into a limited company in 1904. It owns a large factory and theatre at Walton-on-Thames for the production of the "Hepwix" film subjects, and also manufactures projectors and arc lamps. The "Hepworth" arc lamp and the "Hepworth" printing and developing machine are among its inventions. Has made some of the most successful films put out in the history of the trade, including the celebrated "Saved by Rover," "Black Beauty," "The Pirate Ship," etc., etc.

Robert W. Paul

Started making and selling films and machines in '95. He is well known as one of the earliest to exhibit animated photographs in England, and also invented the animatograph, which is spoken of as one of the best English-made projectors. Mr. Paul has shown by a clever mechanical knowledge and his "up-to-dateness" that the Britisher can claim success in the Kinematograph business. His films possess originality combined with excellent quality which go far to make success, and one cannot but admire the pluck and untiring devotion the head of the business shows at his establishment at 68, High Holborn, as well as at the extensive factories at New Southgate, recent additions to which have increased the floor space to upwards of 35,000 square feet. These are believed to be the only factories in England where both films, machines, and all requisites for animated photography are manufactured by a single firm.

The Sheffield Photo Co.,

Though having its headquarters in the Provinces, has produced a large number of films which have sold well throughout the country. The fact that the firm has rapidly developed and increased shows that the management have ability, and guage the needs of the market. Their productions are known as "S.P.C." films and their most notable productions are "A Daring Daylight Burglary," "Life of Charles Peace," and "His First Silk Hat." The business is under the direction of Mr. F. S. Mottershaw.

The Vitagraph Co.

This is the latest firm to be directly represented in England, having previously sold their goods through an agent. Already enjoy a large turnover, which is well deserved, their films being in the front rank of sensational and trick subjects. Have produced such famous subjects as "Raffles, the Amateur Cracksman," "The Escape from Sing, Sing," "The Automobile Thieves," "The Haunted Hotel," etc.

The Warwick Trading Co.

Was formed in 1898, to acquire the business of Macquire & Baucus—the firm which put out the Edison Kinetoscope in 1894—the first animated picture machine to be commercially exploited in Europe. The Company was absorbed about a year back by the Autoscope Co., and has since scored hits with a series of "Cape to Cairo" views, and other subjects.

Walturdaw Co., Ltd.

Messrs. Walker, Turner, Dawson & Howard, partners in the above concern, have all been connected with the kinematograph from the beginning, and the firm itself is one of the oldest in the trade, having been established shortly after Mr. Paul began exhibiting at the Alhambra and M. Lumière at the Empire. To the original departments of hiring and exhibiting, they have of recent years added the important one of manufacturing, and a new theatre for the staging of film subjects has recently been acquired, while they have a operator at present out on a world trip taking pictures. They are also large makers of machines—the Walturdaw Bioscope in its various models having a high reputation.

*** *In our next week's issue we shall continue "Who's Who among film makers and shall also refer to the personel of Lantern Manufacturers.*

The House that has grown and thrives on MERIT and STRAIGHTFORWARD BUSINESS METHODS.

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Cinematographers by Royal Command.

Sole Patentees and Manufacturers of the World-Famous **Chronophone**, the only **Perfect** Singing and Talking Living Pictures. The "**Chrono**," King of Bioscopes, an absolutely Rock-Steady and Flickerless Machine, and the "**Elge**" Film Subjects, noted for their **Quality** and **Honesty** of **Length**.

The Bill to Fill the Bill.

"The $100 Bill."

THE ZENITH OF THE LUDICROUS, A WHIRLING WHEEL OF WITTICISM. FUN AND FANCY RAMPING RIOT.

The story shows how a Tramp becomes the possessor of a 100 dollar bill, the insurmountable difficulties he encounters when trying to dispose of it. The pitfalls his pride leads him into. The suspicion and trouble which become his lot. His hasty and fruitless attempts to get himself out of the muddle without losing his 100 dollar bill, which only lands him in greater trouble, and for a time he loses his bill.

1st scene: The 100 dollar bill. 2nd scene: Well rewarded. 3rd scene: Hard to dispose of. 4th scene: The dangers of wealth. 5th scene: Mistrust. 6th scene: A last resource. 7th scene: An unfortunate oversight. 8th scene: All's well that ends well.

No. 1616. Length 780 ft. Price £13 net.

The Sandwich Man.

A Film of Fun.

No. 1599. Length 533 ft. Price £8 17s. 8d.

Father Buys a Ladder.

Father's Adventures and Displeasures.

No. 1610. Length 510 ft. Price £8 net.

Towser and the Tramp.

A Dog's Fidelity. A Tramp's Importunity.

No. 1612. Length 275 ft. Price £4 11s. 8d.

Although Gilbert & Sullivan's famous Opera is now barred throughout the United Kingdom, the Lord Chamberlain rules that

Chronophone Excerpts from the Mikado

are under no ban whatever and can be shown and displayed without let or hindrance.

Six Magnificently Staged Excerpts from the Famous Opera the

Mikado.

Now Ready.

Trio, "Three Little Maids from School."
Trio "Here's a How-D'ye-Do."
The Beautiful Duet "Wert Thou Not to Ko-Ko Plighted."
Pooh-Bah's Famous Solo "Tit-Willow."
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The Famous Quintet "The Flowers that Bloom in the Spring."

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London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A.

The Kinematograph and Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

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Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"

9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

MAY 16th, 1907.

THE publication of a weekly paper is a big undertaking; but we enter upon this new phase of a journal for the living picture and lantern trade with the assurance that the members in it will accord us their unstinted support. Indeed, it is in consequence of their persuasions that we have decided to turn our monthly magazine, "The Optical Lantern and Kinematograph Journal," into THE KINEMATOGRAPH AND LANTERN WEEKLY.

Since we announced the change we have been gratified by receiving many letters of approval from old subscribers, and, what is better still, many new names have been added to our list. But this is not enough. Everyone in the profession should obtain the latest data of what is practically a new business—a business which is booming in every country at the present time. He can only obtain that data from a magazine such as ours. We have agents in Germany, France, and America, who have been engaged for the express purpose of supplying the latest information from those quarters each week. Practically all the leading authorities have promised help with useful articles, technical and otherwise.

Our increased staff will enable us to keep in touch with every manufacturer, each new show, every new invention, and the many items of news which will interest our readers. The Bioscope Operators' Union having made our paper their official organ, all operators will naturally desire to see our publication as soon as it is issued, in order to follow the doings of the said Association.

We have a card index list of names running into thousands of persons, interested in the trade at home and abroad, and periodically we shall send free copies of the KINEMATOGRAPH & LANTERN WEEKLY to every one of these. Moreover, certain arrangements have been made with our advertisers by which we post copies to their clients each week directly the paper leaves the press. This is conclusive evidence of the value of the KINEMATOGRAPH & LANTERN WEEKLY as an advertising medium.

Our aim is to further the interests of the trade and all appertaining thereto. It is for the trade to recognise this fact and take the necessary steps to directly benefit itself by using our publication as its chief, if not exclusive, advertising medium, and those who reply to advertisements would also assist us by mentioning our journal.

As regards the kind of matter contained in the literary section of our paper, the key note we shall aim at will always be *helpfulness*. With this in view we trust that readers will assist us to cater for their immediate needs by writing us their views from time to time. We shall welcome suggestions for possible improvements in our programme, and will give the most careful consideration to every letter sent in. Further, the reader may help materially by making known the existence of our weekly to all such friends as may take any interest in any phase of kinematograph work, whether as a profession or as a mere hobby. It often happens that some of the most useful ideas occur to the non-professional, or members of an audience witnessing a kinematograph display. These ideas should not be lost but passed on to us for publication in our pages. By thus airing their views, they may help us to help others; and in the long run have something to do in the selection of subjects and in the originating of new ones.

Again we ask operators to give us the benefit of their experience and to tell us of the difficulties with which they are from time to time confronted. In return we will use our best endeavours to assist, and will place at their disposal the knowledge of our many experts.

It becomes increasingly obvious every day that the practice of sending films to showmen on approval is badly in need of regulation. We do not suggest, of course, that the privilege of inspecting a subject before buying should be withdrawn from showmen and exhibitors, but merely that certain conditions should be collectively instituted by the manufacturers, by which the shady practices of the few black sheep of the trade should be made impossible. We need hardly explain to what practices we refer. Certain buyers of films are not above sending for a film on "appro" and detaining it a full week. The not unjustifiable deduction would be that it had been utilised without payment, even if the state of the film itself did not show that it had been exhibited.

This might be stopped by the clear understanding that every film sent out for inspection should be returned on the same day as that on which it was received, or should be back at the manufacturers three days after dispatch, at the latest. A more general adoption of the deposit system, which is already, we believe, in use by

two or three firms, would also have a good effect, if a clear understanding were made that films kept beyond the allotted period would not be accepted if returned, but paid for out of the deposit account. The state of affairs in America appears almost ideal to us, for there is no approval system to speak of, and business is mostly on a cash basis, the C.O.D. system being a strong safeguard for the manufacturer. Every trader would gain by stricter regulations in the English trade, for the honest showman suffers as much by the action of the person who doesn't pay for the films he uses as the manufacturers.

Other problems come and go in the kinematograph world, but that of piracy still lacks a settlement. Copying of subjects is as rife to-day as ever it was, and a remedy is not only undiscovered, but appears likely to remain so for an indefinite period. Nevertheless, though a legal remedy may be out of the question, there is much that might be done to deprive the practice of some of its evils. The main line to be followed by the aggrieved parties must, in our opinion, be in the direction of cutting the ground from under the pirate's feet. Once the latter sees he is getting no benefit from his thefts, his conscience will begin to reassert itself and urge him to abandon a game which is no longer profitable. The pirate works at present in the following manner: A competitor brings out a subject in Paris, for instance. The pirate at once re-acts the plot—sometimes with improvements, for it is much easier to improve than to originate, and *puts it on the market in London, or New York, or Berlin, before the originators get their subject over!* Some suffering firms have now taken steps to render this impossible by simultaneous publication at all their branches, and though the procedure entails considerable difficulty, it is effective, for when the pirate brings out his copy it is recognised as such, and not bought by respectable exhibitors. Until, and if, the law is altered, this is the only method of fighting the evil, and for reasons which we hope to deal with at length, in an early issue, legislation is extremely unlikely.

"It's an ill wind that blows nobody any good," and, by his action in barring the "Mikado," the Lord Chamberlain has done Messrs. Gaumont & Co. a good turn, for he has also ruled that the chronophone selections from the play do not come under the ban, and as it happens some of the best pieces in the repertoire of that instrument are from the "Mikado." His action is likely to result in a tremendous demand for these pieces, for they will provide the only lifelike representation of the play now open to the public. In short, Messrs. Gaumont, and showmen who use their chronophone, at present enjoy the monopoly of the "Mikado," which actually, we understand, belongs to Mrs. D'Oyley Carte. It is a stroke of fortune, of which Messrs. Gaumont and chronophone showmen may be expected to make the most. That people will flock to hear the opera by chronophone now that they cannot see it on the stage, does not admit of doubt. Personally, we are among the unfortunates who have been waiting for a revival of the play, and now that it is not coming, we shall go along to the Hippodrome at once. Some of the chronophone excerpts from the opera are the trio "Here's a How-dy-do," "Tit Willow," trio "Three Little Maids from School," duet "Were you not to Ko-Ko Plighted," "The Lord High Executioner" (solo and chorus), and the famous quintette "The Flowers that Bloom in the Spring."

The Warwick and Urban Companies are keen trade rivals—so keen that allegations made by one of them with regard to the other's methods of business will shortly be investigated in a court of law. Since this was set down for hearing, two further collisions have occurred between the parties, and as a sequel to the second of them, Mr. Barker, of the Warwick, was charged with assaulting Mr. Urban, at a Portsmouth hotel, when both were at the dockyard town for photographic purposes on the occasion of the naval manœuvres. The case is reported elsewhere. Meanwhile, we cannot refrain from saying that, however regrettable it may be that such affairs should be taken into court, such a step is preferable to a continued series of collisions. Retaliation is hardly calculated to enhance the dignity of the trade with those who have it in their power to materially assist kinematograph firms to obtain pictures, and we should imagine most people would be glad that the magistrates' decision has ensured peace for at least six months.

Unusual Lantern Demonstration at Shepherd's Bush Road.

Dr. Owen, an eminent physician of Shepherd's Bush Road, has just given a practical demonstration of Stereoscopic Lantern Projection by the Eclipse System, to some of the members of the United Stereoscopic Society. The demonstration, which was eminently successful, proved of special interest, insomuch that the Dr. had introduced some original features in the apparatus used. A large wheel or disc, measuring about 8 ft. in diameter, and suitably perforated, was made to revolve in front of the objectives of a bi-unial lime-light lantern. The dissimilar pictures of a stereoscopic slide being placed one in each lantern, and then superposed upon the sheet; one only required to look through the perforations in the revolving disc to obtain a perfect stereoscopic result. The essential feature of this system consists in permitting each eye to view only its proper image. In the revolving disc slots are cut, in such a position that the lenses of the lantern are alternately exposed, thus projecting the right and left eye images in alternation and in rapid succession. Synchronously with this arrangement each eye looks through other slots in the same disc, and in virtue of the law of persistence of vision, each eye gains a continuous impression of its respective picture, the brain doing the rest. Although this method of stereoscopic lantern prejection is not a *direct* one, and is not novel in fundamental principle, it being originated as far back as 1858 by D'Almeida, great credit is due to Dr. Owens for the efficient design of his instrument, giving as it does an absolutely true result. The application of the Eclipse system to kinematograph projection has been suggested by a number of stereoscopic workers; the idea has been anticipated so far back as 1853 by Claudet and others; but unless some very light portable viewing apparatus can be devised that no one would object to hold in his hand, and that the same could be synchronously operated with the lantern apparatus through an electrical medium, we see no hope of practical success for such a scheme.

Brevities.

AFTER several years service with Mr. R. W. Paul, Mr. Jno. W. Smith has joined the Warwick Trading Co.

MR. W. E. JURY opened at the Coliseum, Leeds, last week with a fine program of films. The public fully appreciated the attractive show, which runs here for a short season.

MR. E. L. LAUSTE, who photographed the Urganda series of the the Warwick Trading Co.'s "Cape to Cairo" films, has joined "Hale's Tours," and we understand is now abroad taking films for that concern.

WALKER & Co. are again giving the Aberdeen people a treat at the Music Hall, and the new list of films they introduced last Saturday is much talked of and freely advertised by the crowded house that greeted their opening night.

A PHOTOGRAPH in a daily illustrated paper showing a "Hale's Tour" operator on the top of a tramcar with his equipment, testifies to the serious intentions of this up-to-day firm, which we understand has some ambitious projects in view.

MR. CHARLES URBAN has now the right to the letters F.Z.S. after his name—this honour having been conferred upon him at a recent election of the Zoological Society as a recognition of his kinematograph endeavours in this field.

MR. HOWSE, of the Walturdaw, was somewhere in China the last time we had news of him, and a great bulk of film was being despatched for his use. His two-year journey should result in some fine pictures when it is finally brought to a conclusion.

WITH a capital of £3,005, a company has been formed under the title "Animated Picture Shows," whose object is, we understand, to finance and control a series of street shows of animated photography, similar to those so frequently met with in France and Germany.

AT the Brighouse Albert Theatre on Tuesday, May 7th, an operator was about to proceed with his exhibition, when the end of one of his films came in contact with the electric "resister." Instantly the films took fire, and there was a blaze. The audience showed no excitement, keeping their seats, while the flames were extinguished in a few minutes by the operator and his assistants.

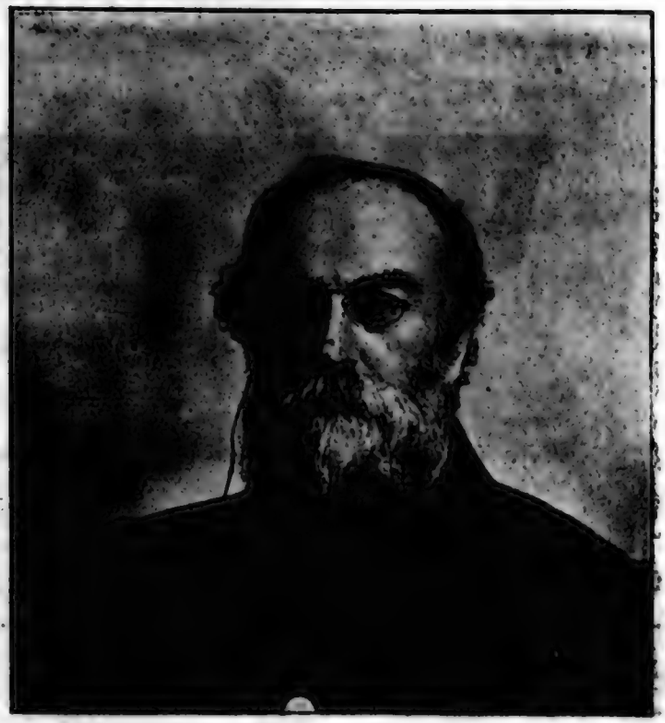
AT the meeting of the Church Missionary Society, at Exeter Hall recently, a realistic representation by kinematograph of various aspects of life and missionary endeavour at Uganda, were shown to great effect. The pictures were taken by Mr. E. L. Lauste, who was responsible for this section of the Warwick Trading Co.'s African scenes.

ON May 3rd, the Bootle Fire Brigade were called to the Muncaster Theatre, and on arrival found that a number of films in the ironclad kinematograph box had been in flames, which were extinguished by the employees, who got the fire appliances to work. The cause of the outbreak was a defective electric wire. No damage was done beyond the burning of the films.

A PANIC was averted at a kinematograph entertainment at the New Town Hall, Consett. A few minutes before the entertainment began some water pipes connected with the heating apparatus burst, and when the water spurted out women and children began to scream, and make for the exits. The water was shut off as quickly as possible. Had the mishap occurred after the lights had been turned off to display the pictures, the consequences might have been serious.

THE P.S A. members of the Cambridge Heath Congregational Church have passed a resolution urging the L.C.C. to take action to prohibit exhibition of living statues and "similar displays on the biograph." The reference is presumably to the film shown previous to "La Milos" poses, in which that lady is shown in private life, and disrobing herself for the stage, as an early stage of which proceeding the film comes to an end. We do not see anything particularly objectionable about it, while it is well known that, on the whole, living pictures have been singularly free from indecency and suggestiveness.

IT has been decided to hold an extensive exhibition of lantern and other views depicting Colonial life and otherwise connected with Imperial interests, for the benefit of the Empire Education Fund. The exhibition will be opened directly, and will be of an all-day character, the pictures being produced by the patent apparatus of the British Electro-Ads (Ltd.), both in colours and in ordinary photographic monochrome. It is believed that arrangements can be made for the display of more than 5,000 views daily of a character bearing on the purposes of the Empire Education Fund.



THE LATE REV. THOMAS PERKINS, M.A.

An Expert Slide Maker.

WE regret to announce that the Rev. Thomas Perkins, M.A., Rector of Turnworth, and a valued contributor to the pages of our monthly issue, passed away in his 65th year, on April 21st, after a brief illness.

Mr. Perkins had a distinguished career at Christ College, Cambridge, graduating 17th Wrangler. He was ordained priest in 1869, and after spending some years as a master at various school, was offered the living of Turnworth by the Bishop of Salisbury.

He was a recognised authority on architectural subjects, and had written a "Handbook to Gothic Architecture," and several of the books on Cathedrals and Churches in "Bell's Cathedral Series." It was in connection with his architectural knowledge that he was best known as a photographer, and in this branch of knowledge he took a very high place. He had a specialist's knowledge of photographic methods, as he had of many other subjects, and his articles in THE OPTICAL LANTERN JOURNAL were some of the most helpful written upon photographic lantern slides. He had himself a perfect grasp of the art of slide making and the literary qualifications to convey his information to others. He had formed a "Lantern Slide Postal Club" in his own neighbourhood, of which an interesting description appeared in the JOURNAL, and other matters with which he dealt were: "Contact and Reduction," "Winter Work," "Architecture and Slide Making," etc.

Mr. Perkins had a large circle of friends, and one of the finest traits of his character was his hatred of cruelty in any shape of form, which led him to take a prominent place in the ranks of anti-vivisectionists.

FILMS
6d. less 33⅓ %

FILMS
6d. less 33⅓ %

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The Largest Bioscope Outfitters in the World.

The following are a few of our film subjects which have caused a perfect furore on account of their great interest and money making merits, still drawing big houses.

The Girl from Montana	900	feet.	
Female Highwayman	750	,,	
Spring Cleaning	300	,,	
Dolly's Papa	385	,,	
Foxy Hoboes	290	,,	
Her First Pancake	310	,,	
Traced by a Laundry Mark ...	425	,,	
Grandpa's Revenge	200	,,	
Life in India	465	,,	
Peep round the Zoo	495	,,	
England's Naval Nursery ...	640	,,	
Trapped by Pinkertons	750	feet.	
Duncan's Wife	300	,,	
Luck of Life	550	,,	
Easter Eggs	300	,,	
When we were Boys	415	,,	
Borrowed Ladder	480	,,	
A Stray Dog	550	,,	
Our Daily Bread	248	,,	
Ceylon Tea Gardens	345	,,	
Birdnesting	245	,,	
How the British Bull-dog saved the Union Jack	575	,,	

Other big subjects in course of preparation.

Studios and Theatre—Wembley Park.
Sales (New and Second-Hand) and Hire Department—3, Dean Street. High Holborn, London, W.C.
Branch Offices—Paris, Chicago.

The "Walturdaw Cinematophone."

(Singing Picture)

The Best in the Market. £72 net.

Or in attachment with the Auxetophone, £170 net.

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3, DEAN STREET, HIGH HOLBORN, LONDON, W.C.

Telegrams, "Albertype, London." Telephone 4707 Holborn.

Latest Productions.

L. Gaumont & Co.

The 100 Dollar Bill	780 feet
Sandwich Man	533 ,,
Father buys a Ladder	510 ,,
Towser	278 ,,

Cricks & Sharp.

Bertie's Love Letter	325 ,,

Mr. R. W. Paul.

Bothered Bathers	280 ,,
Burglars Surprise	140 ,,

Hepworth Manufacturing Co.

Kidnapped	250 ,,
Lover's Quarrel	375 ,,
Fraudulent Solicitor	300 ,,

Vitagraph Co. of America.

On the Stage	715 ,,
The Hero	250 ,,
Amateur Night	500 ,,
Retribution	770 ,,

Charles Urban Trading Co.

Portsmouth Naval Display—	
Reception of Colonial Visitors	255 feet
Evolutions as seen from the "Dreadnought"	440 ,,
The Attack on Portsmouth	800 ,,
The Short-sighted Cyclist	325 ,,
Entente Cordiale Motor Car Trip	745 ,,
Southampton to South Africa	800 ,,

Pathé Frères.

Japan	626 ,,
A Constable, Please	478 ,,
A Hooligan's Idea	362 ,,
The Joys of Tight Boots	478 ,,
Dresses of the Century	396 ,,
A Florence Straw Hat Factory	460 ,,
Byker Does the Impossible	330 ,,
The Little Seller of Statues	528 ,,
The Clown Doctor	428 ,,
Palmistry	478 ,,
Charley Paints	362 ,,

The various makers appear to be holding back their best subjects at the present juncture, for the films shown us lately were not up to the standard of those issued during Easter and the weeks immediately preceding. May is undoubtedly the slack time of the year.

At Whitsuntide there is a rush for new films on the part of showmen, similar to that experienced at Easter, and, after that, though there is not the breathless rush experienced at certain periods of the winter, a fairly steady demand sets in, and continues all through the summer.

It is quite a mistake to regard the summer as an off season, for the falling off in one direction is more than balanced by an increased demand for subjects in another. A prominent hiring firm has informed us that it is busier during the summer than at any other period of the year, except Christmas, owing to the number of showmen who set up at seaside resorts and at the various summer fairs, and though the increase may be mainly in evidence in the hiring trade, actual sales at least keep a fair level.

In our first issue, a brief summary of the productions of the various firms of several weeks back may not be out of place. In future issues we shall, of course, confine ourselves to the subjects issued in the immediately preceding week. Our representative will make a call upon all of the makers on the Monday and Tuesday of each week, and particulars of the subjects shown him will appear in the issue of the paper on Thursday. By these means we shall be enabled to supply our readers with a detailed description of each film as soon as it is issued.

A visit to the Gaumont projecting room leaves one wondering how it is possible to put out some 20 to 30 films a month without running out of ideas in six months or so. Gaumont and Co. accomplish this feat admirably. Good photography and clever stage management are united with an apparently inexhaustible fund of "plots," and each week sees the issue of a new batch of unhackneyed subjects. "The 100 dollar Bill" is a good instance of a new and amusing idea worked out to the best advantage. A tramp in the very lowest stage of poverty comes into possession of the article mentioned, but his appearance is so much against him that he can get no one to cash the bill. The sight of some clothes which a bather has left on the sands suggests an idea to him, and he dons them, leaving his own in their place, but forgetting that the bill is in the pocket. In his new rig-out he goes back to an hotel where they had previously refused to serve him and is attended to, but having no money to pay, is taken off to the police court, where he finds the bather explaining how he came into possession of the bill. The amusing efforts of the tramp to dispose of his wealth are well presented.

The same Company has a good subject called "The Sandwich Man." The unfortunates who earn a livelihood by acting as walking advertisements do not strike one as a mirthful class of workers, but Gaumont's have apparently got hold of the exception who proves the rule and his amusing misadventures are sure to make an effective appeal to audiences.

The Portsmouth Naval Demonstration for the Colonial Premiers came off in fine weather, and gave the camera men a chance of good pictures, which was taken advantage of to the utmost. By getting one of their men on the "Dreadnought," the Urban Company were able to secure photographs of a number of the visitors at close range, and the picture of the torpedo bombardment of the leviathan battleship also gains in effect from being taken from the vessel itself. The torpedo boats come into the picture one after another, the torpedoes can be seen leaving the tubes for the water, and their path through the water traced until they enter the protective netting hung over the "Dreadnought's" sides for their reception. One could not wish for a better object lesson of the deadly nature of Brennan's invention. Of the three sections in which the Urban film is sold, we prefer that taken from the "Dreadnought." A view of a long line of destroyers taken from the stem of the vessel is worth seeing, for the striking effect obtained by the contrast between the black hulls of the boats and the foaming water. The film also give a close view of a number of interesting evolutions by submarines.

As a record of a battle from beginning to end, the "Attack on Portsmouth" is capital. The temporary defeat of the "blue" defenders, and their recapture of the trenches under cover of an armoured motor is shewn in every stage, and the landing of the 4.7 gun and its re-embarkment also makes an

effective picture. The film in its entirety is almost as convincing a witness to the strength and efficiency of the British Navy as the manœuvres themselves.

The Urban Trading Company's "Short Sighted Cyclist" is presumably one of the "martyrs to kinematograph realism," on whose behalf the *Daily Chronicle* was recently expending a great deal of tears and printer's ink. The young gentleman taking the leading part was apparently imbued with an intense desire to make the subject realistic, and, at considerable personal inconvenience, he succeeds. He starts to take a letter on his bicycle, but his defective sight leads him into all manner of (to other people) amusing mishaps. Making a good start by going full tilt into the horses of an approaching tramcar, he afterwards falls into a pit dug by workmen in the centre of the road, through a corner window into a box of eggs, and in a thrilling climax falls over a bridge into the river forty feet below. We are left wondering what premium an insurance company would require against the injury of an employee of this description.

A film, in which the best sort of humour is blended with pathos of the not too assertive variety, is "The Clown Doctor," which has just been issued by Pathés. A notable first scene shows a circus, and the makers have managed to give an impression of a large audience in the restricted space at their disposal. Various turns appear, obviously professionals, and finally the clown, who is the hero of the story, and receives the greatest amount of applanse. The second and subsequent scenes shows a little girl, who had formed one of the audience, as she lies in bed ill. She refuses medcine and food, and demands to see the clown, and her father sets out and brings him back in full war paint. The girl accepts food and medicine from the clown, and, of course, recovers. This subject is likely to be very popular. So also is "Charley Paints," by the same firm. "Charley" is a mischievous boy, who, with another as bad as himself, puts splashes of paint where splashes of paint ought not to be. These include a group of statuary and various living persons. There is an amusing section in which two ladies in white dresses sit on a seat newly treated by the imps, and an amusing chase ends in the proper punishment of the evil-doers.

Of the subjects put out by Pathé's this week, however, we plump for "Palmistry." This is really a great film, and something more than merely amusing. An old hag tells the fortunes of various persons, and her predictions are shown by gradual changes in the appearance of her clients. As she holds the hand of a pretty laughing girl the latter's form fades by degrees into that of a repulsive debased creature. A prosperous financier's form merges into that of a criminal in chains, and a man seated drinking at a cafe is shown the result of his habits in the presentation of a ragged outcast with shaking hands and shifty eyes. The prophecies are not all disagreeable, however, for the widow who brings her little boy sees him first in the uniform of a messenger and finally in the full robes of an advocate, and the workgirl is delighted by a picture of an attractive and wealthy suitor. A newly-married couple are presented with a baby—they look pleased; another follows—they look surprised; still another, and they look apprehensive; but the prophecy does not go beyond triplets, and they retire with, under the circumstances, a remarkable degree of happiness.

Mr. R. W. Paul has a good short comic in "The Burglar's Surprise." The burglar pays a visit to a sitting-room when he imagines the husband to be away from home. He cowes the wife by a great show of his revolver, and when, by a ruse, she get possession of the weapon, informs her that it is not loaded. The husband is on the premises, and watching the state of affairs, and when the burglar has forced the wife to take him over the house, he enters and loads the revolver, turning the tables on the villain when he re-enters.

A series of sensational incidents make "The Fraudulent Solicitor" (Hepworths') a very successful subject. Two men leave a sum of money, in bags, in the hands of a lawyer, and the latter abstracts part of the contents. One of his clients returns tor his money, and the solicitor murders him. The second client entering discovers the crime, and brings the police, and an exciting fight, in the course of which the solicitor takes to the roof for refuge, ends appropriately in his death.

The Hepworth Company have also a good subject in "A Lovers' Quarrel." The lady dismisses her lover in a tremendous rage, and sends a messenger after him to return the engagement ring. The distracted lover reads the note, and expends all his talents in composing a reply with which he encloses the ring and sends back by the messenger. The latter is run over by a motor and taken to an hospital, where both the lady and gentleman are summoned. They meet at the bedside of the boy, and the latter affects a reconciliation before falling back in bed. In another subject from the same prolific source, called "Kidnapped," we have the story of a disreputable old woman, with a disreputable child, who substitutes her brat for that in a pram left unattended while the nursemaid, after the habit of nursemaids, is inside making purchases. The exchange is quickly discovered, and the woman pursued, and she ends appropriately enough in a horse trough, but not before many exciting incidents have happened.

The Vitagraph Co., keep up their reputation for sensation with a good short film of a rescue from a burning building under the title of "The Hero," but most of their recent subjects have been in a different vein. They have two good skits in "On the Stage" and "Amateur Night"—the latter being particularly opportune when there are trials for would-be music hall artistes going on on every hand. The various "aspirants" meet with a reception which can hardly be discribed as flattering and make their exit in most cases amid a storm of carrots and other missiles from the "gods "On the Stage" is a rechauffé of melodrama of the sort associated with the "Britannia" before it became a music hall, and a picture is given of the famous bridge of living men, while the hero, the heroine, and the villain, as they appear in melodrama, are all there as large as life.

New and Second-Hand
FILMS AND SLIDES
Bought, Sold and Exchanged.
Slides on Hire.

Films on Hire.
Special Announcement
Slides Made at —
— Shortest Notice.

The Bioscope Operators' Association.

THE BIOSCOPE OPERATORS' ASSOCIATION, formed a little more than a month ago, has already secured a gratifying measure of support, both from the operators, for whose benefit it came into being, and by other members of the trade, who realise that any improvement in the conditions of the operators must work to the general benefit of those engaged in supplying shows or selling films.

The KINEMETAGRAPH WEEKLY will be the official medium of the new body, and all notices will appear on the special page devoted to matters of interest to operators, which will also include articles on useful technical subjects, a register of positions vacant and wanted, and any other features which are considered likely to prove useful to operators.

In our first issue we are naturally unable to take up all the matters with which we eventually hope to deal. There are several important suggestions under consideration which are likely to have a big effect on the conditions upon which operators are employed, and though it would be foolish to deny that they are anything else but in the air at present, it is in the power of the operators themselves to secure their realisation.

This can only be done through the medium of the B.O.A., and we hope all operators who have not yet applied for admission will do so as soon as possible, and urge their friends to do the same.

The Bioscope Operators' Association starts with the big advantage of affiliation to the National Association of Theatrical Employees, a union which is likely to immensely increase its power, without in any way affecting its independence.

The first meeting of London operators, to discuss the advisability of forming an Operators' Union, was held on April 5th. The meeting unanimously decided that such a Union was advisable, and a further meeting was held on the following Wednesday, when it was resolved to form a Bioscope Operators' Association as a branch of the N.A.T.E. Mr. Merritt, (Hale's Tours) was appointed to act as Secretary, with Mr. W. Johnson (Gen. Sec. N.A.T.E.).

Several meetings have since been held and a large number of members enrolled, the response from every part of the country proving beyond doubt that the time is ripe for a movement of this description. The entrance fee has been fixed at 2/6 for the next three months, after which the advisability of increasing the sum will be discussed. The contribution for trade purposes will be 1/- per month.

Membership cards are now being designed and the rules are being drafted.

Among the questions down for early consideration is the desirability of establishing sick benefit or funeral funds, and technical classes.

The Provisional Committee will be delighted to receive suggestions from any operator and all received will be considered as to suitability for embodying in the rules. Another urgent need is for operators in provincial towns to offer themselves as secretaries for their district. If the Association is to become a power in the land, it must have an organisation covering the whole country.

In a subsequent issue we shall endeavour to give full details of all meetings. While the Association is in the embryo stage there is not so much to report as we hope there will be when such an exciting subject as a minimum wage is being discussed.

Members of the Association and non-members alike, are invited to give their views on any question affecting the Union in our correspondence columns. There may be some who hesitate to join because of the omission of what they consider an essential. A letter stating the fact will at least be fully and fairly debated. Or there may be something in the programme drafted which does not appeal to them. The best thing to do would be to join and have a say in the drafting of the constitution.

For the benefit of operators who have now had the Association brought to their notice for the first time, we wish to state that full particulars may be obtained either from this office or from that of the Association at 29, Wellington Street. An application form for admission may be obtained on request.

Correspondence.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

SIRF—I would like to get in touch with dealers or manufacturers who make song slides for songs in the Spanish language, also of film made in Spain or Mexico.

But above all things, if there is such a thing made as Illustrated Songs in the Spanish language I want to get them. Any information you can give me on the subject will be appreciated.—Yours, etc., ALF. E. MACKENZIE, Iris Theatre Co., Bisbee, Arizona.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I was pleased to note the efforts being made by your journal to organise bioscope operators, and I shall be very pleased to heartily support any organisation brought forward. I think one of the first rules should be that all operators be compelled to pass an examination, and obtain a certificate or license as to their capabilities.

I feel sure this would be the means of clearing out a large number of so-called operators who are ruining the business, not only by working for small wages, but by giving indifferent shows, thereby bringing the bioscope into disrepute with the general public. The question of examiners could, no doubt, be arranged with some of the big London firms, or, perhaps, your journal would appoint examiners, and, wherever possible, examiners to be appointed in large provincial centres, a small fee of, say 5/-, to be charged to each candidate for examination.

Should this examination business come to pass, all music hall managers, exhibitors, etc., should be asked to employ only such operators as have successfully passed this examination and obtained their certificates.

I feel sure this will be the means of producing better shows, better pay for the operator, and more satisfaction to managers and public alike. I know this scheme would be welcomed by hundreds of operators in all parts of the kingdom. Wishing the movement every success, —Yours, etc., JOHN HUTCHINS, Newcastle.

THE

"Heptoic" Projector.

The Mechanism shown with large-size Darlot Lens, Heat-Shield, Automatic Cut-off, Shutter, Spool Support, Automatic Take-up, Lantern Objective, with Flash Shutter, Extra "Gate" Springs.

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No. 1352. The Fraudulent Solicitor. 350 feet. Price £8 15s. 0d.

Two gentlemen call at a solicitor's office and lodge a large sum of money with him for security. As they leave the room, the solicitor takes some of the contents of the bags. Returning, one of the gentlemen asks for his money. Discovering the bag has been tampered with, he demands an explanation. A struggle follows, which ends in the ruin of the visitor. His companion returning, summons the police. A thrilling climax shows the solicitor driven to the roof, fighting for his life. He eventually commits suicide.

No. 1364. A Lover's Quarrel. 375 feet. Price £9 7s. 6d.

Leaving her lover after a quarrel, a pretty young lady goes home and writes him a letter, with which she returns the engagement ring. Driven to despair, the young man sends the messenger back with a letter asking for forgiveness, but the latter gets run over by a motor. Meeting at his bedside, a touching reconciliation takes place between the lovers. A dramatic climax to a pathetic film.

No. 1359. Kidnapped. 250 feet. Price £6 5s. 0d.

Two nurses leave their "prams" outside a shop, and a disreputable woman takes one of the babies, leaving her own brat in its place. An exciting chase, full of interest and excitement ends by the thief being thrown in a horse-trough.

All the above subjects can be seen at our show rooms by intending purchasers.

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Telephone 2451 Gerrard. Telegrams, "Heptoic, London."

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